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An
Operetta,
LITTLE ALMOND-EYES

Libretto by
Frederick H. Martens,

Music by
Will C. Macfarlane.

Price \$1.00

Oliver Ditson Company.
Boston.

NEW YORK +
Chas. H. Ditson & Co.

CHICAGO +
Lyon & Healy.

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LITTLE ALMOND-EYES

AN OPERETTA IN TWO ACTS

FREDERICK H. MARTENS

WILL C. MACFARLANE

CAST

WANG-HO (Tenor)	. . . . .	{ Captain of the Guard and lover of Little Almond-Eyes
THE EMPEROR MING (Baritone)	. . . . .	of Cathay
PING-PO (Bass)	. . . . .	{ Master of Ceremonies of the Court of Cathay
FEE-FO-FUM	. . . . .	Lieutenant of the Guard
CHIEF BONZE	. . . . .
LITTLE ALMOND-EYES (Soprano)	. . . . .	{ One of the Emperor's Prospective Brides
MISS LOTUS-LEAF	{ (Alto)	{ Other of the Emperor's Prospective Brides
DOOMA, the Prophetess	{ (Alto in Act II)	
MISS TIP-TOE	
MISS LADY-SLIPPER	
MISS DEER-FOOT	. . . . .
MISS JASMINE-BUD	. . . . .

CHORUS

Guards, Courtiers, Attendants, Prospective Brides of the Emperor

SUGGESTIONS

SCENERY

For both Acts I and II practically any Chinese garden scene will answer.

At back, centre, a throne. Local color may be secured by simple means, and a suggestive rather than descriptive Chinese decorative scheme: See Stage Manager's book.

COSTUMES

Chinese costumes, as simple or as elaborate as may be desired.

ACTION

Chorus and principals should improve all opportunities for action offered by the development of the story. "Stage business," naturally introduced, lends movement and emphasis to both music and dialogue. For dances "The Bird's-Nest Dip," and "Ballet," any fancy steps in harmony with the Oriental character of the work may be used.

LITTLE ALMOND-EYES

FREDERICK H. MARTENS

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INCIDENTAL MUSIC

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LITTLE ALMOND-EYES

No 1. INTRODUCTION

FREDERICK H. MARTENS

WILL C. MACFARLANE

Allegro (♩ = 132)

PIANO

ff con brio

ben marcato

3

3

8

accel.

Tempo di Valse (♩ = 72)

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature has one flat (B-flat), and the time signature is 3/4. The tempo is marked 'Tempo di Valse' with a quarter note equal to 72 beats per minute. The first system begins with a forte 'f' dynamic. The notation includes various musical symbols: eighth notes, quarter notes, half notes, and rests. There are also dynamic markings such as 'f' and '8' (likely indicating a forte or eighth note). The piece concludes with a double bar line and a 2/4 time signature change.

Allegro vivace (♩ = 160)



Act I

No 2. ALL OUR PEOPLE ARE PATRICIANS

Chorus

SOPRANOS and ALTOS

CHORUS *mf*

Allegro (♩=152)

All our

peo - ple are pa - tri - cians, We are chil-dren of the great,

Hence 'tis plain that with ple - be - ians We may

not as - so - ci - ate.

(pointing to Little Almond-Eyes)

Tho' this maid may be most wor- thy, She's not what the French call *née*,

Hence she's not our so- cial e - qual, And with us she can-not

play. For she is so far be - low Our own so - cial sta - tus

quo That she ranks as one of those Whom we can't af-ford to know!

accel. *ff*

No. 3. THE LOVER WHO LOOKED IN MY EYES

Little Almond-Eyes, and Chorus

Allegretto (♩-72)

ALMOND-EYES *mf*

seek-ing no crown, And the Em-per-or's frown Were a bless-ing to me in dis-time pass-es slow Since he left me to go For a sold-ier and win glo-ry's hand-some, they say, So they sent me a-way To the Em-per-or's bri-dal as-

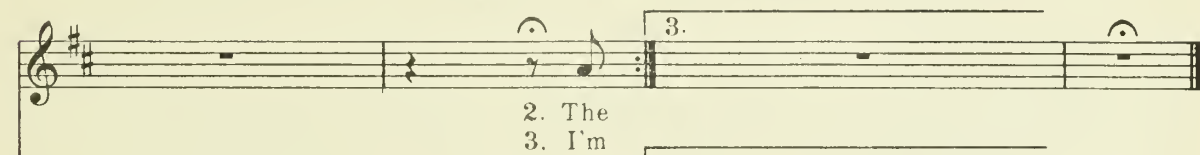
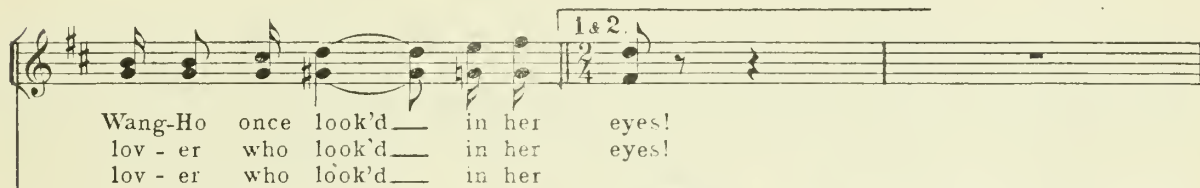
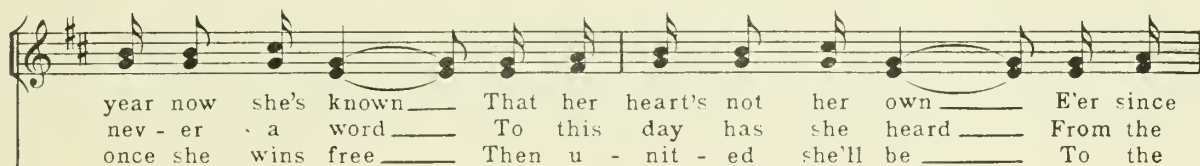
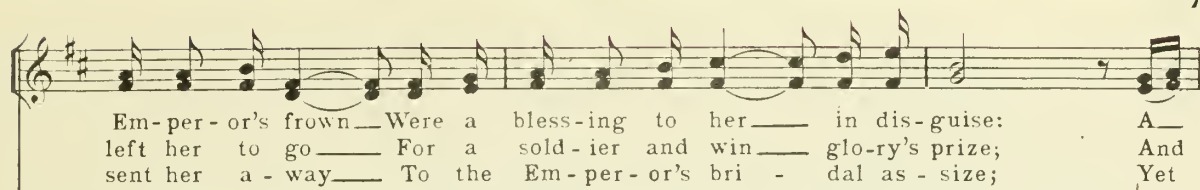
guise; A year now I've known That my heart's not my own E'er since prize; And nev-er a word To this day have I heard From the size; Yet once I win free Then u-nit-ed I'll be To the

rit. Wang-Ho once look'd in my eyes!—
lov-er who look'd in my eyes!—
lov-er who look'd in my eyes!—

CHORUS

She's seek-ing no crown,— And the
The time pass-es slow— Since he
She's hand-some, they say,— So they

rit. *mf* *ben marcato*



No 4. THOUGH SHE BE GONE

Wang-Ho

Tempo di Valse (♩. = 72)

The piano introduction consists of two systems of music. The first system is marked *mf* and *cantabile*. It features a 3/4 time signature and a key signature of three flats (B-flat major or D-flat minor). The right hand plays a series of chords, while the left hand plays a simple bass line. The second system continues the introduction, with the right hand playing a more melodic line and the left hand providing harmonic support. The tempo is marked as 'Tempo di Valse' with a quarter note equal to 72 beats per minute.

This system continues the piano introduction. It features a 3/4 time signature and a key signature of three flats. The right hand plays a series of chords, while the left hand plays a simple bass line. The tempo is marked as 'Tempo di Valse' with a quarter note equal to 72 beats per minute.

WANG-HO

The vocal introduction consists of two systems of music. The first system is marked *mf* and *cantabile*. It features a 3/4 time signature and a key signature of three flats. The right hand plays a series of chords, while the left hand plays a simple bass line. The tempo is marked as 'Tempo di Valse' with a quarter note equal to 72 beats per minute.

1. Though she be gone, Still in my
2. Her soft ca - res, Her win - ning

This system continues the vocal introduction. It features a 3/4 time signature and a key signature of three flats. The right hand plays a series of chords, while the left hand plays a simple bass line. The tempo is marked as 'Tempo di Valse' with a quarter note equal to 72 beats per minute.

heart smile, Her im - age dwells,
Still gloom - y hours

rit. *a tempo*

Nor will de - part. Her ten - der
Know to be - guile; This heart of

rit. *a tempo*

voice Still my de - light,
mine Shar - ing with none,

mf. *dim.*

Her star - ry glance My guid - ing
I know her soul And mine are

dim.

1. 2.

light. one!

dim.

No 5. THERE IS A GRAVEYARD IN MY HEART

Ping-Po and Chorus

Moderato (♩ = 104)

f

PING-PO *mf*

1. There is a grave-yard in my heart, —
 2. The voi-ces that I used to dread, —

mf

Where since my glad re - lease, — 'Neath
 The glan-ces that I got, — Are

rit.

mem'ry's tomb-stones set a-part My past wives keep their peace, My past wives keep their
 gather'd with their owners sped In that de - light-ful spot, In that de - light-ful

rit.

a tempo

peace — } And qui - et morns I set a - part For these dear sou - ven -
 spot, — }

a tempo

irs, And in the grave-yard of my heart I shed my hap - py

tears!

CHORUS

And qui - et morns he sets a - part For these dear sou - ven - irs. And

And qui - et morns he sets a - part For these dear sou - ven - irs. And

in the grave-yard of his heart He sheds his hap - py tears!

in the grave-yard of his heart He sheds his hap - py tears!

rit.

№6. DANCE: THE BIRD'S-NEST DIP

Miss Tip-Toe

Con grazia (♩ = 96)

Con grazia (♩ = 96)

cresc.

mf dim. *p*

cresc. *mf* *dim.*

cresc. *mf* *dim.*



No. 7. THE OLD PLUM-TREE

Lotus Leaf, Ping-Po and Chorus

Allegretto (♩ = 56)

LOTUS LEAF

p She

p With well defined, swaying rhythm

sat be-neath the plum-tree old, Its blos som's kiss'd her hair. — Yet

ev - 'ry time a blos - som fell, Her sigh rose in the air. — "I'm

cross, I'm sad, and don't know why," She cried, quite pee - vish - ly: — "I

hate the sun, the bright blue sky, I— hate the old plum - tree!"— *CHORUS*

p She
p She

sat be-neath the plum - tree old, Its blos - soms kiss'd her hair. — Yet

sat be-neath the plum - tree old, Its blos - soms kiss'd her hair. — Yet

ev - 'ry time a blos - som fell, Her sigh rose in the air. — "I'm

ev - 'ry time a blos - som fell, Her sigh rose in the air. — "I'm

cross, I'm sad, and don't know why," She cried, quite pee - vish - ly: _____ "I

cross, I'm sad, and don't know why," She cried, quite pee - vish - ly: _____ "I

hate the sun, the bright blue sky, I hate the old plum - tree!" _____

hate the sun, the bright blue sky, I hate the old plum - tree!" _____

Ping-Po (stepping forward) *I know what was the matter with that girl. And as a past grand master in amatory psychology, I am going to inform you.*

PING-PO *mf*

Ah,

mf

if be-neath the old plum-tree Had been an-oth - er still, — Some

Mon - gol Jack to tell his love, To this Mon - go - lian Jill, — She'd

have for-got - ten how to sigh, And mur-mur'd joy - ous - ly, — “

love the sun, the bright blue sky, I love the old plum - tree!” —

CHORUS

Ah,

Ah,

if be - neath the old plum - tree Had been an - oth - er

if be - neath the old plum - tree Had been an - oth - er

still, — Some Mon - gol Jack to tell his love To this Mon - go - lian

still, — Some Mon - gol Jack to tell his love To this Mon - go - lian

p Jill, — She'd have for - got - ten how to sigh, And mur - mur'd joy - ous -

p Jill, — She'd have for - got - ten how to sigh, And mur - mur'd joy - ous -

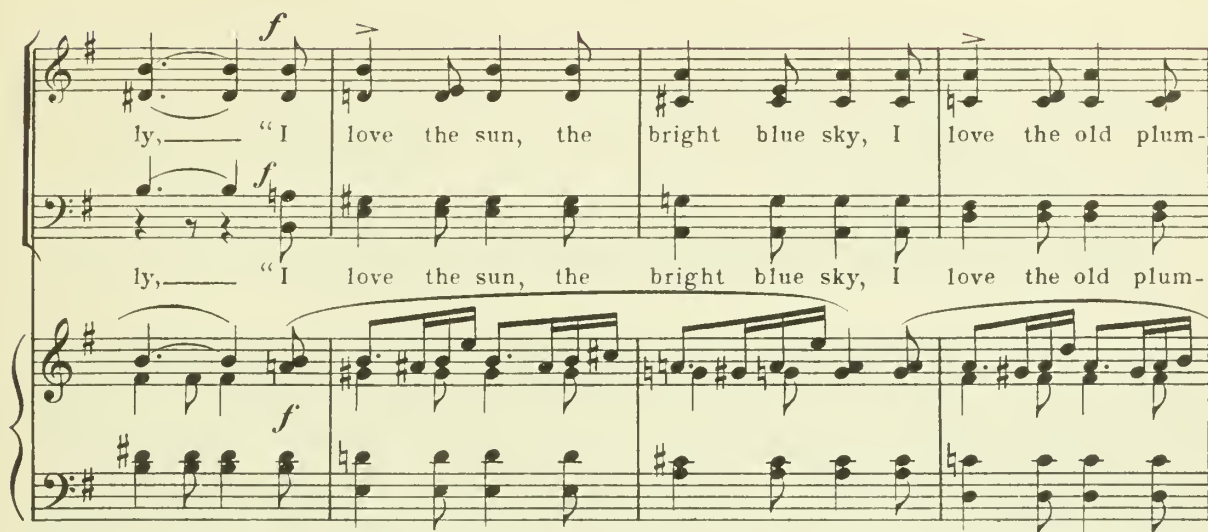
rit. *mf a tempo* *rit.* *mf a tempo* *a tempo*

f

ly, — "I love the sun, the bright blue sky, I love the old plum-

ly, — "I love the sun, the bright blue sky, I love the old plum-

f

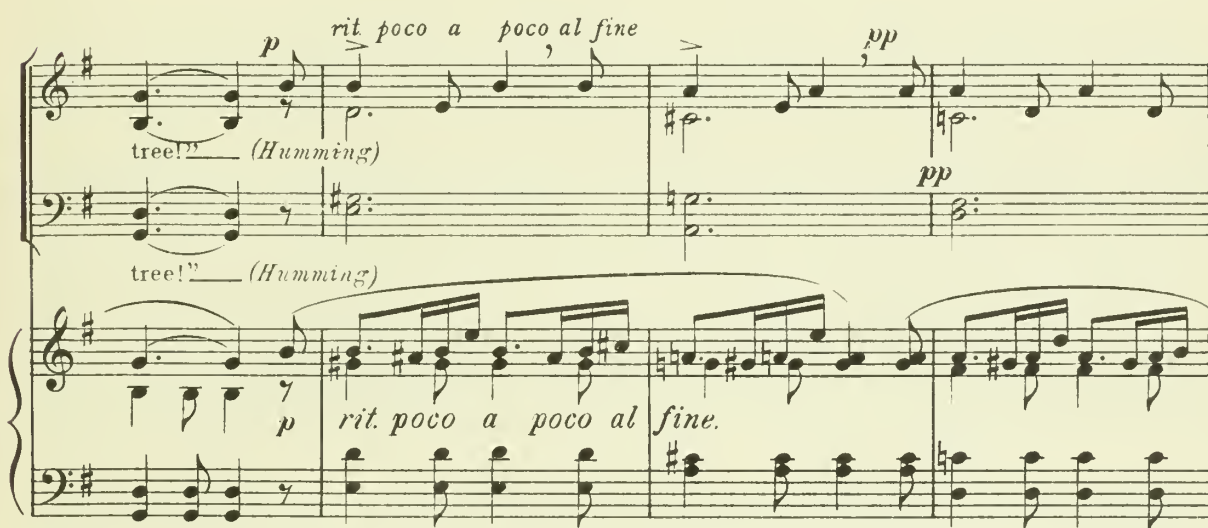


p *rit poco a poco al fine* *pp*

tree!" (Humming)

tree!" (Humming)

p *rit. poco a poco al fine.* *pp*



dim.

dim. *pp*



No 8 INTERMEZZO - "Little Almond-Eyes"

Andante espressivo (♩ = 72)

l.h.
r.h. *dreamily* *pp*

r.h. *sempre pp*

rit. e dim.

morendo *ppp*

No 9 WITH DEEP DEVOTION NOW WE SING

21

Chorus

Marziale ♩ - 112)

TENORS and BASSES

With deep de - vo - tion now we sing The -

prop - er - wel - come song, And wish, as et - i -

SOPRANOS and ALTOS

quette pre - scribes, That heav'n your life pro - long. With

cer - e - mo - nial bows we hail You lord of all Cath -

con grazia (all bow)

con grazia

ay, And as tra - di - tion has de - creed To

you our hom - age pay. The sun and moon are

quite e - clised (This is the prop - er phrase) When

you in ma - jes - ty ap - pear, And set the skies a -

blaze. With deep de - vo - tion now we sing The —

With deep de - vo - tion now we sing The —

prop - er — wel - come song, And wish, as et - i -

prop - er — wel - come song, And wish, as et - i -

quette pre-scribes, That — heav'n your life pro - long!

quette pre-scribes, That — heav'n your life pro - long!

cresc.

cresc.

ff

Pomposo

cresc.

ff

No 10 MY IDEAL

Emperor and Chorus

Moderato (♩=88)

mf ben marcato

The piano introduction is in 2/4 time, key of B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment.

EMPEROR *mf*

I. She

The Emperor's vocal entry is marked *mf*. The melody is in the right hand, starting with a quarter note followed by eighth notes. The piano accompaniment continues with the same eighth-note pattern in the left hand.

must be dain-ty and pe-tite, Co-quet-tish, fas-ci-nat-ing,
must be wise and er-u-dite, Well-versed in art and sci-ence,

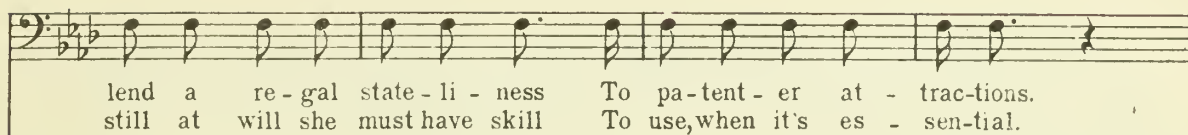
The vocal line continues with the lyrics. The piano accompaniment provides a consistent harmonic support with eighth-note figures.

Kind, ca-ress-ing-ly in-clined, And coy-ly cap-ti-vat-ing; Yet
Bright by right of lo-gic's might, With wit in close al-li-ance; Yet

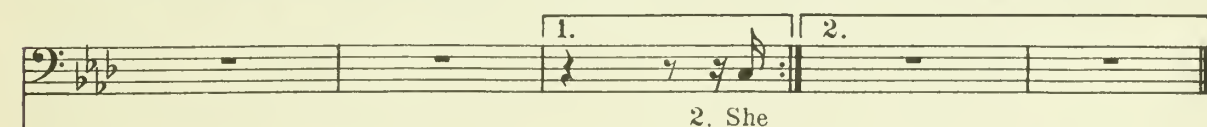
The vocal line continues with the lyrics. The piano accompaniment continues with the same eighth-note pattern.

ma-jes-ty must mark her port, And dig-ni-ty her ac-tions, And
in-ti-mate fri-vol-i-ty, And chat in-con-se-quential, These

The vocal line concludes with the lyrics. The piano accompaniment continues with the same eighth-note pattern.



CHORUS



2. She



No 11 LOVE

Wang-Ho

Andante espressivo (♩ = 72)

p

WANG-HO *p*

1. Oh, joy, but quick - en'd by de-
 2. Oh, grief, sur - pass - ing ev - 'ry

spair! ———— Oh, long - ing slain,
 joy! ———— Oh, ten - der hope,
L. H.

whose mem - 'ry may not die! A
 the dear - er tho' you fail! A
L. H.

smile, a sigh, the breath of past de - sire Ah,
 touch, a tear, an ech - oed song of May Ah,

love, you wake!
love, you wake!

Flame that none may quench nor stay, You
Glo - rious, glow - ing, as of old To

agitato

leap from ash - en em - bers gray
thrill the heart's gray em - bers cold

calmato

As fa-bled Phoe-nix spurns his pyre!
With ar-dors of a by - gone

rit.

1.

day!

largamente
ff

Attacca

No 12 DEAR HEART, ONCE MORE I KNOW

Almond-Eyes and Wang-Ho

Andante espressivo (♩=80)

ALMOND-EYES *mf*

Dear heart, once more I

trem.

know The joy of long a - go When love our souls had join'd, Ere you went

forth in search of fame! Tho' oth - ers so-lace spake, Grief's spell they might not

mf

break, I wait - ed for your own Fond voice once more to breathe my name! Yet

WANG-HO *f*

p

f

f

Yet now, dear love, now all is

now, dear love, now all is well, ——— Yet now, dear love, now all is

(♩ = 72)

mf

well, ——— Since your voice plead - ing,

mf

well, ——— Since my voice plead-ing,

L.H.

L.H.

mf

p

Since your voice plead - - - ing, broke the spell!

rit.

p

Since my voice plead - - - ing, broke the spell!

rit.

mf

colla voci

rit.

a tempo

rit.

dim.

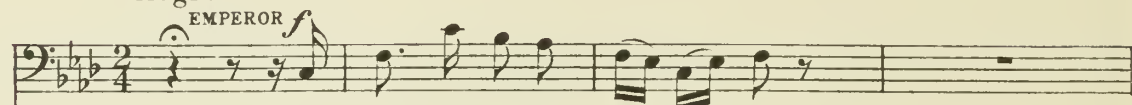
p

№13 FINALE: HOW DREADFUL IS LÈSE-MAJESTY!

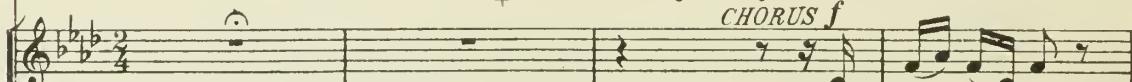
Emperor and Chorus

Allegro

EMPEROR



How dread-ful is lèse - ma - jes - ty!

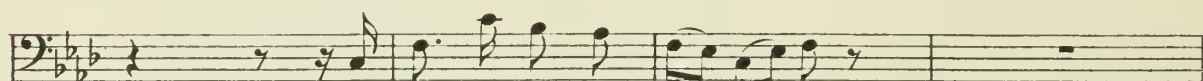
CHORUS *f*

Lèse - ma - jes - ty!



Allegro (♩ = 96)

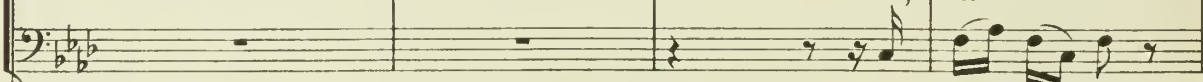
Lèse - ma - jes - ty!



How dare he love one loved by me?



Oh, how dare he!



Oh, how dare he!



For oth - er eyes no more I pine, Since Al-mond-Eyes has



look'd in mine! To-

To oth-er eyes no more re-plies His glance that mir-ror'd Al-mond-Eyes!

To oth-er eyes no more re-plies His glance that mir-ror'd Al-mond-Eyes!

mor-row Wang-Ho sure-ly dies, And I shall win my dear-est

prize, The

ff To-mor-row Wang-Ho sure-ly dies, And he shall win his dear-est prize,

ff To-mor-row Wang-Ho sure-ly dies, And he shall win his dear-est prize,

rit.

love of Lit-tle Al-mond-Eyes, The love of Lit-tle Al-mond-

ff

The love of Lit-tle Al-mond-

ff

The love of Lit-tle Al-mond

rit.

ff

Presto

ff

Eyes! _____

ff

Eyes! _____

ff

Eyes! _____

Presto

ff furioso

8

(Curtain)

accel. poco a poco

End of Act I

Act II

33

№ 14 INTRODUCTION

Allegro (♩ = 160)

ff

sempre f

Nº 15 REALLY, SHE'S PAST ALL EXCUSING!

Ping-Po and Chorus

Tempo di Valse, non troppo allegro (♩. = 66) *f* TENORS and BASSES

Real-ly, she's past all ex - cus - ing, -

f (Curtain)

Hon - ors im - per - ial re - fus - ing - Rath - er than

Ming she'd choose This lov - er, soon to lose His guil - ty head!

SOPRANOS and ALTOS

When it's an em - per - or plead - ing, Sen - ti - ment

la, la, la, la, la, la, la, la, la, la,

The musical score is written for a piano and vocal ensemble. It begins with a tempo marking of 'Tempo di Valse, non troppo allegro' and a metronome indication of 66 beats per minute. The key signature has one flat (B-flat). The piano part features a prominent melody in the right hand and a supporting bass line in the left hand. The vocal parts are divided into Tenors and Basses, and later Sopranos and Altos. The lyrics are in English, with a Chinese translation provided below. The score includes dynamic markings such as 'f' (forte) and 'f' (Curtain). The piece concludes with a final cadence in the piano part.

from her heart weed - ing Smil - ing, ser - ene - ly bland,

la, la, la, la, la, la, la, la,

She should ac - cept his hand, Quick - ly him wed!

la, la, la, la, la, la, la, la,

f RING-PO

1. Yes, sen - ti - ment is the bane Of sen - si - ble
2. Yes, Wang-Ho's a fool - ish youth, How could he for -

folk get and sane, His last ap - pear - ance the sing - er Wang -
get this truth: Your heart 'tis prop - er to lose when you

Ho Makes to - day, so let sen - ti - ment go!
wed, But no man ev - er should lose his head!

CHORUS

f. Real - ly she's past all ex - cus - ing, —
f. Real - ly she's past all ex - cus - ing, —

Hon - - ors im - - per - ial re - fus - ing, —
 Hon - - ors im - - per - ial re - fus - ing, —

cresc. Rath - er than Ming she'd choose A lov - er soon to lose His guilt - y
cresc. Rath - er than Ming she'd choose A lov - er soon to lose His guilt - y

head! —
 head! —

ff. *ff.*

No 16 MY EVERY THOUGHT IS FOR MY LOVE

37

Almond-Eyes

Andante con moto (♩ = 76)

p
con sentimento

p
con sentimento

My ev-ry thought_ is for my love, For him_ my ev-ry sigh; My on-ly

wish_ is but to hope That he_ once more were nigh! To him my

ev - 'ry long-ing cries, My ev - 'ry dream por - trays The hap-pi -

ness_ that once was ours_ In joy - ous by-gone days_ My ev-ry

f *rit.* *p* *più lento*

f *rit.* *p* *più lento*

prom - ise is his own, My ev - 'ry ten-der vow, This heart that
beats for him a - lone, Should it de - ny him now?

mf *allargando* *ff*

No 17 THOUGH DEATH MAY CLAIM

Wang-Ho, Almond-Eyes, Ping-Po

Andante (♩ = 72) WANG-HO *mf*

Though

death may claim with-in the hour This heart that on-ly beats for thee; Yet

f

ALMOND-
such is love's tran-scen-dent pow'r Death is for-got, when thee I see! And

EYES
(with exaltation)
I will match my love with thine, If thou be-gone, why should I stay? Death

were a wel-come an-o-dyne To soothe my bro-ken heart for-

ALMOND-EYES
aye! Ah, love! Dear heart!

WANG-HO
Ah, love! Dear heart!

PING-PO
No need of death or bro-ken heart, A

p
Ah, love! Dear heart!

p
Ah, love! Dear heart!

keen - er mind than yours shall see That

cresc.
Ah, love! Dear heart!

cresc.
Ah, love! Dear heart!

cresc. (turning to Wang-Ho)
naught such hon-est lov-ers part, You'll have your

cresc.
Ah, love! Dear heart! Dear heart!

cresc.
Ah, love! Dear heart! Dear heart!

(turning to Almond-Eyes)
jug and loaf and "thee!"

ff *dim. mf dim. p dim.*

№18. LO, THE LORD OF ALL CATHAY

41

Chorus

Allegro marziale (♩. = 112)

Piano introduction in 6/8 time, marked *Allegro marziale* (♩. = 112). The music is in B-flat major and features a strong, rhythmic melody in the right hand and a supporting bass line in the left hand. The introduction consists of five measures.

CHORUS

First system of the chorus. The vocal melody is in B-flat major, 6/8 time, marked *f*. The lyrics are: "Lo, the lord, the lord of all Cath-ay Seeks his". The piano accompaniment continues the rhythmic pattern from the introduction.

Second system of the chorus. The vocal melody continues with the lyrics: "love-ly, love-ly bride to-day; Then as soon as". The piano accompaniment provides harmonic support.

Third system of the chorus. The vocal melody concludes with the lyrics: "they are wed Wang - Ho will fore-go his head." The piano accompaniment features a more active bass line in the final measures.

f
 Luck-y Lit-tle Al-mond-Eyes, *f* Win-ner of a
 Luck-y Lit-tle Al-mond-Eyes,
marcato
 glo-rious prize, Ver-i-ly she should re-joyce—
 Win-ner of a glo-rious prize,
f
 That she is an em-p'r's choice!
 Ver-i-ly she should re-joyce That she is an em-p'r's choice!—
 Lo, the lord, the lord of all Cath-ay Seeks his
 Lo, the lord, the lord of all Cath-ay Seeks his

love - ly, love - ly bride to - day; Then as soon as
 love - ly, love - ly bride to - day; Then as soon as

they are wed Wang - Ho will fore-go his head!
 they are wed Wang - Ho will fore-go his head!

cresc.
cresc.
cresc.
ff
ff

(For No. 18^a, Mongolian Ballet, the use of which is optional, see page 69)

№ 19. LO, I MYSELF A GOD

Emperor

Pomposo (♩ = 144)

EMPEROR *pomposo*
 Lo,
 I my-self a god in mine own right, Whose smile a-wakes the

f

portamento

dawn, whose frown brings on the night: I stoop, I con-de -

scend from un-told heights a - bove To sing ——— to you, so

far be-neath my love! And

mar-vel - ling at my own gra-cious - ness Per -

mit, you to re-spond to my ca-ress. Lo, I my-self a

mf *f* *mf* *f*

ritard *a tempo* *Fine*

god in mine own right!

ritard *a tempo* *Fine*

p legato

Thrice blest, poor mote, that I, the em-pror Ming, Al -

p legato

low you, ten - der tri - fling lit - tle thing, To

creep up near me, in my glo - ry to bask, And

rit. *f* *p molto rit.* *D.S.al Fine*

suf - fer you to love — me — hap - py task!

rit. *f* *p molto rit.* *f* *D.S.al Fine*

No 20. THEY USED TO CALL HIM "CUTEY"

Ping-Po, Emperor, Wang-Ho, Almond-Eyes and Chorus

Scherzando (♩ = 120)

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked 'Scherzando' with a tempo of 120 beats per minute. The piano part features a lively melody in the right hand and a supporting bass line in the left hand. The vocal part enters with the character 'PING-PO' in a mezzo-forte (mf) dynamic. The lyrics are: 'They used to call him "Cu - tey" When he was but so high Be-fore the cares of em-pire weigh'd his (illustrates) brow; They used to call him "Cu - tey," But, my word! I don't know why, No - bod - y ev - er calls me "Cu-tey" now!'. The piano accompaniment continues throughout, with a final flourish in the right hand. The score is divided into systems, with the vocal line and piano accompaniment clearly distinguished.

PING-PO *mf*

They used to call him "Cu - tey" When

he was but so high Be-fore the cares of em-pire weigh'd his

(illustrates)

EMPEROR

brow; They used to call him "Cu - tey," But, my word! I

don't know why, No - bod - y ev - er calls me "Cu-tey" now!

CHORUS

47

f

They used to call him "Cu-tey" When he was but so high, Be-fore the cares of em-pire

They used to call him "Cu-tey" When he was but so high, Be-fore the cares of em-pire

weigh'd his brow; They used to call him "Cu-tey," But he says he don't know why No-

weigh'd his brow; They used to call him "Cu-tey," But he says he don't know why No-

ALMOND-EYES *mf*

Im - per - i - al re -

bo - dy ev - er calls him "Cu-tey" now!

bo - dy ev - er calls him "Cu-tey" now!

p

dun-dance, Ma-jes-tic breadth of girth To pet namesought to stamp you as im-mune.

Your em-bon-point's a - bun-dance From an - y-one on earth Makes

EMPEROR *mf*

"Cu-tey" seem a bit in-op-por-tune. Then none shall call me "Cu-tey" Who-

ev-er they may be, 'Tis you a - lone shall use that cun-ning name.

PING-PO

When all but you, you see, Would have to say "Your Ma-jes-ty," Why, you might call him

"Cu-tey" just the same!

CHORUS *f*

They used to call him "Cu-tey" When

They used to call him "Cu-tey" When

he was but so high, But why, we must con-fess, we can-not see;
 he was but so high, But why, we must con-fess, we can-not see;

ALMOND-EYES

mf They may have call'd him "Cu-tey," Yet I'm sure in vain I'd try, For he looks an - y -

WANG-HO

thing but cute to me! I would not call him "Cu-tey!"

mf *legato*

I'm sor-ry that I can't Per - form a pleas-ant

du - - ty And dent that am-ple em-bon-point!

cresc. *f* *mf*

(To Almond-Eyes)

mf

But now a truce to speech, To ac-tion we'll pro-ceed, Come, take your

place by my im-per-ial side, And when the bonze has join'd our

hands As by the law de-creed, You'll be my ver-y last and lat-est bride!

CHORUS

f

And now a truce to speech, To ac-tion we'll pro-ceed, Come, take your

And now a truce to speech, To ac-tion we'll pro-ceed, Come, take your

place by his im-per-ial side; And when the bonze has join'd their

place by his im-per-ial side; And when the bonze has join'd their

Allegro

rit.

hands As by the law de-creed, She'll be the em-p'ror's last and lat-est bride! _____

rit.

hands As by the law de-creed, She'll be the em-p'ror's last and lat-est bride! _____

Allegro

accel. *ff*

№21. YOU THINK, A SWEETHEART CHOOSING

Dooma and Chorus

Tempo di Valse (♩. = 60)

DOOMA

p

1. You think, a sweet-heart
2. And e-vil co-re-

choos - ing, Love tells you whom to pick, _____
la - tions, Star num-bers that are wrong, _____

Your er - ror's quite a - mus - ing, It's just a - rith - me -
They ex - plain com - bi - na - tions That do not get a -

tic. _____ Bright star - ry math - e - mat - ics
long. _____ So heed my voice pro - phet - ic

Of plan - e - ta - ry spheres _____ Di - rect all hu - man
Which these es - pous - als bars _____ Its as - pect a - rith -

stat - ics, When lov - ers choose their dears. _____
met - ic Frown'd up - on by the stars! _____

CHORUS

Yes, 'tis the math - e - mat - ics Of plan - e - ta - ry
Yes, 'tis the math - e - mat - ics Of plan - e - ta - ry

spheres ————— Di - rect all hu - man stat - - ics,

spheres ————— Di - rect all hu - man stat - - ics,

When lov - ers choose their dears. —————

When lov - ers choose their dears. —————

rit. e dim.

№22 THE STARS MUST HAVE MADE ME DO IT
 Wang-Ho, Almond-Eyes and Chorus
 Allegro con spirito (♩ = 120)

WANG-HO *f*

The stars must have made — me do it, —

mf

Or was it just one lit - tle star? — I

gag'd you be - fore — I knew it; — I'm sor - ry that I went so far.

CHORUS *f*

The stars must have made him do it, — Or may - be it
The stars must have made him do it, — Or may - be it

was mar - tial Mars! — We're sure that he now — must rue it, —
was mar - tial Mars! — We're sure that he now — must rue it, —

Al - tho' 'twas de - creed by the stars! —
Al - tho' 'twas de - creed by the stars! —

Al - tho' 'twas de - creed by the stars! —
Al - tho' 'twas de - creed by the stars! —
dim.

Andante espressivo (♩ = 80)

ALMOND-EYES

Emperor: (to Almond-Eyes) And you?
Do you feel more kindly toward your emperor
now that you need not marry him?

My grate-ful heart re-

joi - cing, All its glad-ness voi - cing, Thanks you for the gift of life and

love be-stow'd a - new. And clouds their shad-ows shed-ding Sil-ver lin-ings

spread-ing Speak of joy to come and ten-der mem'-ries to re - new.

WANG-HO

For

For

now, dear love, is joy our due, For

(♩ 72)

now, dear love, is joy our due,

now, dear love, is joy our due,

Since now the stars,

Since now the stars,

Since now the stars,

L.H.

L.H.

p Since now the stars, re-ward our love so

p Since now the stars, re-ward our love so

p Since now the stars, re-ward our love so

rit.

rit.

rit.

Allegro con spirito

57

true.

CHORUS *f*

The stars must have made them do it, And

f

Allegro con spirito

The stars must have made them do it, And

if it must now be confess'd, The stars have no need to

if it must now be confess'd, The stars have no need to

rue it, They did it, we're sure, for the best!

rue it, They did it, we're sure, for the best!

ff

Presto

accel. poco a poco

The musical score is written for a chorus. It begins with a vocal line in G major (two flats) and 2/4 time, marked 'Allegro con spirito'. The lyrics are 'true.' followed by a rest. The piano accompaniment consists of a simple rhythmic pattern. The chorus begins with a vocal line marked 'CHORUS f' and 'The stars must have made them do it, And'. The piano accompaniment features a more active melody. The tempo remains 'Allegro con spirito'. The lyrics continue: 'if it must now be confess'd, The stars have no need to'. The piano accompaniment includes some triplet figures. The lyrics conclude with 'rue it, They did it, we're sure, for the best!'. The piano accompaniment features a more complex, flowing melody. The tempo changes to 'Presto' and the piano part includes an 'accel. poco a poco' marking. The score ends with a final cadence.

* No 23. FLOW, TEARS OF GLAD ELATION

Quartet

Almond-Eyes, Dooma, Wang-Ho, and Emperor

Andante (♩ = 69)

p No - ble and rapt li - ba - tion, Joy's ten - der, kind - ly tear,
p Joy's ten - der, kind - - ly tear,

Mark - eth our glad e - la - tion, Fall - ing on Dis - cord's bier. —
 Fall - ing on Dis - - cord's bier.

p Love out of tri - bu - la - tion Wrests vic - try's fi - nal spell,
p Wrests vic - try's fi - - - nal spell,

Flow, tears of rapt e - la - tion! All's well that end - eth well,
rit. *rit.*

p rit. Flow, tears of glad e - la - tion, *pp molto rit.* All's well that end - eth well!
p rit. *pp* *molto rit.* All's well that end - - - eth well!

*) Preferably without accompaniment.

№ 24 FINALE: ALMOND-EYES

59

Chorus

Allegro

ff

Al-mond-Eyes, Al-mond-Eyes,

Allegro (♩ = 132)

Al-mond-Eyes, Al-mond-Eyes,

ff con brio

sempre ff

Love-li-est maid 'neath Mongo-li-an skies!

Love-li-est maid 'neath Mon-go-li-an skies!

Heart so true, love to you

Heart so true, love to you

Gives you the

Gives you the hap-pi-ness tru-ly your due.

hap-pi-ness tru-ly your due;

accel.

accel.

Tempo di Valse *f*

Al - mond-Eyes, Al - mond-Eyes, —

Al - mond-Eyes, Al - mond-Eyes, —
Tempo di Valse (♩ = 72)

Dear-est of jew-els a fond heart could prize,

Dear-est of jew-els a fond heart could prize,

Charm so rare, form so fair. —

Charm so rare, form so fair, —

None in the

None in the em-pire with you may com-pare.

em-pire with you may com - pare,

Allegro vivace

ff

Al - mond - Eyes, Al-mond -

Al - mond - Eyes, Al-mond-Eyes, ———

Allegro vivace (♩ = 160)

ff con brio

8

Eyes. ———

Ten - der the gleam in those twin stars that lies,

8

Ten - der the gleam in those twin stars that lies,

ff

Hap - py swain who could

8

ff

Hap - py swain who could

gain ———

gain ———

8

From them the

From them the glance oth - ers sought but in vain,

Bell To -

glance oth - ers sought but in vain.

ff

mor-row, oh, to-mor-row is the joy-ous wed-ding day Of the luck-i-est of lov-ers to be

Ding, dong, ding, . dong, ding, dong, ding,

Ding, dong, ding, dong, ding, dong,

(♩ = 160)

found in fair Cath-ay: So we'll wish them all the hap-pi-ness that mar-riage may be-stow, And

The first system of music consists of three staves. The top staff is a vocal line with lyrics: "dong, ding, dong, ding, dong, ding, dong,". The middle staff is a vocal line with lyrics: "ding, dong, ding, dong, ding, dong,". The bottom staff is a piano accompaniment with a treble and bass clef. It includes a section labeled "(Bell tacet)".

May all their days be hap-py days and

The second system of music consists of three staves. The top staff is a vocal line with lyrics: "may their paths be flow-er-stewn up - on the earth be-low. Ding, dong,". The middle staff is a vocal line with lyrics: "May their paths be flow-er-stewn up - on the earth be-low. Ding, dong,". The bottom staff is a piano accompaniment with a treble and bass clef. It includes a section labeled "Bell" with a bell icon.

all their hours glad, May nev-er thought of aught but love their hearts u-nit-ed hold, So

The third system of music consists of three staves. The top staff is a vocal line with lyrics: "ding, dong, ding, dong, ding, dong, ding, dong,". The middle staff is a vocal line with lyrics: "ding, dong, ding, dong, ding, dong,". The bottom staff is a piano accompaniment with a treble and bass clef.

long live love - ly Al - mond Eyes, and long live brave Wang - Ho,

ding, dong, ding, dong. May

ding, dong, ding, dong. May

each to each be all in all wher - ev - er they may go.

each to each be all in all wher - ev - er they may go.

Ding, dong, ding, dong, ding, dong, ding, dong,

Ding, dong, ding, dong, ding, dong, ding, dong

ding, dong, ding, dong, ding, dong, ding,

ding, dong, ding, dong, ding, dong, ding,

ding, dong, ding, dong, ding, dong, ding, dong,

dong, ding, dong, ding, dong, ding, dong, ding, dong, ding, dong, ding, dong, ding,

dong,

ding, dong, ding, dong, ding, dong, ding,

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). It contains two measures of music with lyrics 'ding, dong, ding, dong, ding, dong, ding, dong,' above it. The second staff is another vocal line in bass clef, also with a key signature of one flat, containing two measures with lyrics 'dong, ding, dong, ding, dong, ding, dong, ding, dong, ding, dong, ding, dong, ding,' above it. The third staff is a piano accompaniment in grand staff (treble and bass clefs), with a key signature of one flat, containing two measures with lyrics 'dong,' and 'ding, dong, ding, dong, ding, dong, ding,' above it.

ding, dong, ding, dong, ding, dong, ding, dong,

dong, ding, dong, ding, dong, ding, dong, ding, dong, ding, dong, ding, dong, ding,

dong,

ding, dong, ding, dong, ding, dong, ding,

The second system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat, containing two measures of music with lyrics 'ding, dong, ding, dong, ding, dong, ding, dong,' above it. The second staff is another vocal line in bass clef, also with a key signature of one flat, containing two measures with lyrics 'dong, ding, dong, ding, dong, ding, dong, ding, dong, ding, dong, ding, dong, ding,' above it. The third staff is a piano accompaniment in grand staff, with a key signature of one flat, containing two measures with lyrics 'dong,' and 'ding, dong, ding, dong, ding, dong, ding,' above it.

ding, dong, ding, dong, ding, dong, ding, dong,

dong, ding, dong, ding, dong, ding, dong, ding, dong, ding, dong. To -

dong,

ding, dong. To -

The third system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat, containing two measures of music with lyrics 'ding, dong, ding, dong, ding, dong, ding, dong,' above it. The second staff is another vocal line in bass clef, also with a key signature of one flat, containing two measures with lyrics 'dong, ding, dong, ding, dong, ding, dong, ding, dong, ding, dong. To -' above it. The third staff is a piano accompaniment in grand staff, with a key signature of one flat, containing two measures with lyrics 'dong,' and 'ding, dong. To -' above it.

mor - row, oh, to - mor - row is the joy - ous wed - ding day Of the

mor - row, oh, to - mor - row is the joy - ous wed - ding day Of the

ff

luck - i - est of lov - ers to be found in fair Cath - ay: So we'll

luck - i - est of lov - ers to be found in fair Cath - ay: So we'll

wish them all the hap - pi - ness that mar - riage may be - stow, And

wish them all the hap - pi - ness that mar - riage may be - stow, And

may their paths be flow - er strewn up - on the earth be - low. May

may their paths be flow - er strewn up - on the earth be - low. May

all their days be hap - py days and all their hours of gold, May

all their days be hap - py days and all their hours of gold, May

nev - er thought of aught but love their hearts u - nit - ed hold, So

nev - er thought of aught but love their hearts u - nit - ed hold, So

long live love - ly Al - mond-Eyes and long live brave Wang - Ho, May

long live love - ly Al - mond-Eyes and long live brave Wang - Ho, May

68

each to each be all in all wher - ev - er they may go. Ding-

each to each be all in all wher - ev - er they may go. Ding-

The musical score is for a three-part setting of 'Ding-Dong, Ding-Dong'. It features three staves: a vocal staff (treble clef), a vocal staff (bass clef), and a piano accompaniment staff (grand staff). The key signature is B-flat major (two flats). The tempo is marked 'Allegretto' and the dynamics include 'ff' (fortissimo). The lyrics are 'each to each be all in all wher - ev - er they may go. Ding-'. The piano part features a melodic line in the right hand and a harmonic line in the left hand, with a 'ff' dynamic marking.

The musical score is written for piano and voice. The piano part is in 2/4 time, starting with a treble clef and a key signature of one flat (B-flat). The melody is simple, using quarter and eighth notes. The voice part is in 2/4 time, starting with a treble clef and a key signature of one flat. The lyrics are: "dong, ding - dong, ding - dong, ding - dong, ding -". The score is divided into three measures. The first measure has a treble clef and a key signature of one flat. The second measure has a bass clef and a key signature of one flat. The third measure has a treble clef and a key signature of one flat. The tempo is marked "accel." at the beginning of the first measure.

The musical score is written for two voices and piano accompaniment. The vocal parts are in G major (one sharp) and 4/4 time. The lyrics are "dong, ding - dong, ding - dong!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The score is divided into two systems, each with two staves for the vocal parts and two staves for the piano accompaniment.

A musical score for a piano piece titled "Curtain". The score is written for piano (p) and features a treble and bass staff. The key signature is one flat (B-flat). The tempo is marked "Allegretto". The score begins with a piano (p) dynamic and a "Curtain" marking. The music is characterized by a steady eighth-note accompaniment in the bass and a melody in the treble. The score concludes with a fortissimo (fff) dynamic and a final chord.

№ 18a MONGOLIAN BALLET

69

The use of this Ballet is optional. If used it should immediately follow № 18, "Lo the Lord of all Cathay," and at its conclusion № 18 should be repeated.

During the first rendition of № 18 a part of the chorus enters, and during the second rendition the Emperor, attendants and remainder of the chorus enter.

The ballet may be viewed in the light of a part of the Emperor's triumphal procession!

Allegretto (♩ = 96)

p *sempre staccato*

I-III

mf ben marcato

mf



TRIO
IV



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